



---

# AMICAL 2024

---

## Student collaboration: in-class cooperative activities and positive effects

George Kyparissiadis  
Assistant Professor

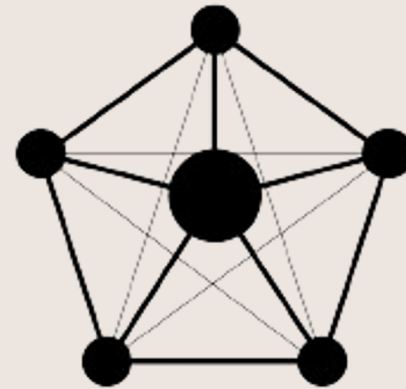
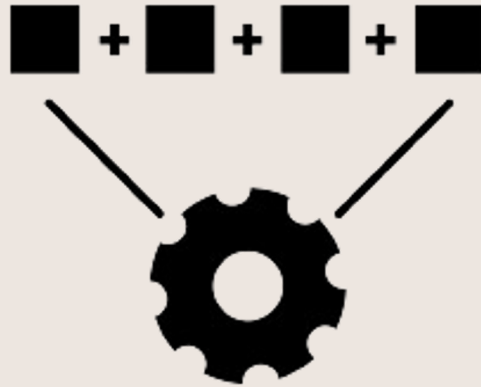
# Student Cooperation

Literature shows that:

- More students **learn more material** when they **work together**, cooperatively, talking through the material with each other and making sure that all group members understand, than when students **compete** with one another or work alone, **individualistically**.
- More students are **motivated** to learn the material when they work together cooperatively.
- Students also have more **positive attitudes** about the **subject** being studied, the **teacher**, **themselves** as learners in that class, and are more **accepting of each other** when they work together cooperatively.



# Learning Together

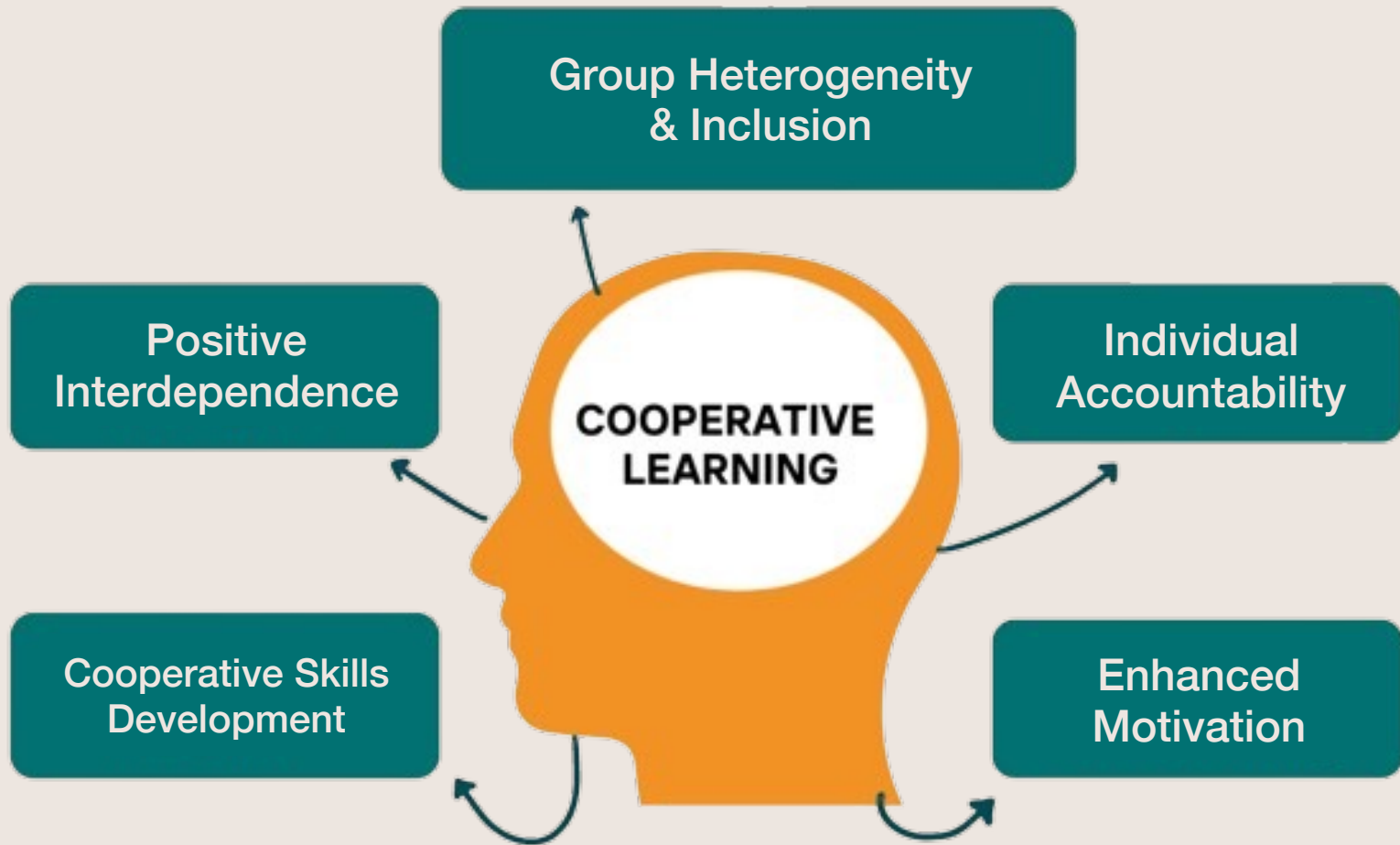


## COOPERATION vs COLLABORATION

**Cooperative learning** is defined by a set of processes which help people interact together in order to accomplish a specific goal or develop an end product that is usually content specific.

**Collaborative learning** is based upon consensus building through cooperation by group members, in contrast to competition in which individuals best other group members.

# Cooperative Learning Considerations



# The Workshop

LANGUAGE		REPRESENTATION			AUDIENCES			INDUSTRIES	
ESSENTIAL		ESSENTIAL			ESSENTIAL			ESSENTIAL	
<b>Roland Barthes SEMIOTICS</b> <ul style="list-style-type: none"> <li>• Texts communicate their meanings through a process of signification.</li> <li>• Order of Signification: Denotation, Connotation, Myth, Ideology.</li> <li>• Constructed meanings can come to seem self-evident, achieving myth status through a process of naturalisation.</li> </ul>	<b>Steve Neale GENE THEORY</b> <ul style="list-style-type: none"> <li>• Genres may be dominated by repetition, but are also marked by difference, variation, and change.</li> <li>• Genres change, develop, and vary, as they borrow from and overlap with one another.</li> <li>• Genres exist within economic, institutional and cultural contexts.</li> </ul>	<b>Claude Lévi-Strauss STRUCTURALISM</b> <ul style="list-style-type: none"> <li>• Texts can be understood by repeating, but are also marked by difference, variation, and change.</li> <li>• Genres change, develop, and vary, as they borrow from and overlap with one another.</li> <li>• Genres exist within economic, institutional and cultural contexts.</li> </ul>	<b>Stuart Hall REPRESENTATION THEORY</b> <ul style="list-style-type: none"> <li>• Representation is the product of meaning through language and is governed by codes.</li> <li>• Stereotyping reduces people to a few traits.</li> <li>• The powerful stereotype the subordinate / excluded groups as 'different'.</li> </ul>	<b>David Gauntlett IDENTITY</b> <ul style="list-style-type: none"> <li>• The media provides us with 'tools' that we use to construct our identities.</li> <li>• Pick &amp; Mix Theory: The Media today offer us a more diverse range of stars, icons and characters from whom we may 'pick and mix' different ideas and personalities.</li> </ul>	<b>Liesbet Van Zoonen FEMINIST THEORY</b> <ul style="list-style-type: none"> <li>• Gender is constructed through discourse and it depends on context.</li> <li>• Objectification of women is a core element of western patriarchy.</li> <li>• Visual and narrative codes for male body spectacle differ from female body.</li> </ul>	<b>George Gerbner CULTIVATION</b> <ul style="list-style-type: none"> <li>• Exposure to repeated patterns of representation over long periods of time can shape and influence the way in which people perceive the world around them (cultivating particular views and opinions)</li> <li>• Cultivation reinforces mainstream values (dominant ideologies).</li> </ul>	<b>Henry Jenkins FANDOM</b> <ul style="list-style-type: none"> <li>• Fans are active participants in the construction and circulation of meanings.</li> <li>• Textual Poaching: Fans appropriate texts &amp; read them in ways that aren't authorised by creators</li> <li>• Participatory Culture: Fans construct their social / cultural identities through mass culture images.</li> </ul>	<b>Clay Shirky END OF AUDIENCE</b> <ul style="list-style-type: none"> <li>• The Internet / digital technologies have had a profound effect on the relation between media and individuals.</li> <li>• Audience members as passive consumers of mass media is no longer tenable in the age of the internet – media consumers are now the producers (BYC) who 'speak back' to the media.</li> </ul>	<b>Curran &amp; Seaton POWER &amp; MEDIA</b> <ul style="list-style-type: none"> <li>• The media is controlled by a small number of firms driven by profit &amp; power.</li> <li>• Media concentration limits variety, creativity &amp; quality.</li> <li>• Diverse patterns of ownership – more adventurous productions.</li> </ul>
<b>Jean Baudrillard POSTMODERNISM</b> <ul style="list-style-type: none"> <li>• In Postmodern culture the boundaries between the 'real' world and the world of the media are no longer distinguishable.</li> <li>• Simulacra – a world of images which aren't 'real'.</li> <li>• Hyper reality = images more 'real' than reality.</li> </ul>	<b>Tzvetan Todorov NARRATOLOGY</b> <ul style="list-style-type: none"> <li>• All Narratives share a basic structure that involves a movement from one state of equilibrium to another.</li> <li>• These two states of equilibrium are separated by a period of disequilibrium.</li> <li>• Resolution can have ideological significance.</li> </ul>	<b>Vladimir Propp CHARACTER THEORY</b> <ul style="list-style-type: none"> <li>• 8 distinct character types: <ul style="list-style-type: none"> <li>• The Villain</li> <li>• The Hero</li> <li>• The Donor</li> <li>• The Helper</li> <li>• The Princess</li> <li>• Her Helper</li> <li>• The Dragon/Slayer</li> <li>• The False Hero</li> </ul> </li> </ul>	<b>Paul Gilroy POST-COLONIALISM</b> <ul style="list-style-type: none"> <li>• Colonial discourses constructed to inform contemporary attitudes to race and ethnicity.</li> <li>• Critique – ion constructs racial hierarchies and sets up binary oppositions based on notions of otherness.</li> </ul>	<b>Judith Butler GENDER PERFORMATIVITY</b> <ul style="list-style-type: none"> <li>• Identity is performatively constructed by the very expressions that are said to be its results.</li> <li>• No gender identity behind the expressions of gender.</li> <li>• Performativity is not a singular act, but a repetition and a trial.</li> </ul>	<b>Bell Hooks FEMINIST THEORY</b> <ul style="list-style-type: none"> <li>• Feminism is a struggle to end sexist / patriarchal oppression.</li> <li>• Feminism is a political commitment rather than a lifestyle choice.</li> <li>• Race, class, &amp; sex decide the extent to which people are exploited / oppressed.</li> </ul>	<b>Albert Bandura MEDIA EFFECTS THEORY</b> <ul style="list-style-type: none"> <li>• The media can implant ideas in the mind of the audience directly as they are gazette.</li> <li>• Audience acquire attitudes, emotional responses &amp; new conduct via modelling.</li> <li>• Representations of transgressive behaviour (aggression) are imitable (Babo DaB).</li> </ul>	<b>Stuart Hall RECEPTION THEORY</b> <ul style="list-style-type: none"> <li>• Communication is a process of encoding by producers and decoding by audiences. 3 hypothetical positions to decode meaning: <ul style="list-style-type: none"> <li>• Dominant / Hegemonic Position</li> <li>• Negotiated Position</li> <li>• Oppositional Position</li> </ul> </li> </ul>	<b>Livingstone &amp; Lunt REGULATION</b> <ul style="list-style-type: none"> <li>• Struggle in UK regulation policy between need to further the production of citizens vs. need to further choice of consumers.</li> <li>• Increasing power of global media + the rise of convergent technologies = traditional regulation at risk.</li> </ul>	
<b>Jacques Derrida REFLEXIVITY</b> <ul style="list-style-type: none"> <li>• A Postmodern concept - Reflexivity and self-consciousness refers to where the audience are reminded that they are watching someone watching something.</li> <li>• The acknowledgement that the text is created by revealing its underlying structures or staff.</li> </ul>	<b>Andrew Goodwin MUSIC VIDEO THEORY</b> <ul style="list-style-type: none"> <li>• 5 Key aspects of music videos construction.</li> <li>• Thought bubble: Seeing the crowd.</li> <li>• Narrative &amp; Performance</li> <li>• The Star Image</li> <li>• Rotation of Visuals to song</li> <li>• Technical aspects of the Music Video</li> </ul>	<b>Syd Field NARRATIVE THEORY</b> <ul style="list-style-type: none"> <li>• Similar to Todorov's theory, Field describes 3 acts of a screenplay triggered by a variety of plot points including an inciting incident, a midpoint and a climax (near the end)</li> <li>• Act 1: Setup</li> <li>• Act 2: Confrontation</li> <li>• Act 3: Resolution</li> </ul>	<b>Edward Said 'OTHERNESS'</b> <ul style="list-style-type: none"> <li>• Referring specifically to Post-Colonialism relates to how predominantly White Western cultures tend to classify Non-West cultures.</li> <li>• 'Other' defines anything which doesn't conform with Western 'norms'.</li> <li>• Subaltern: Populations which are culturally outside of the West's hegemonic influence.</li> </ul>	<b>Marshall McLuhan GLOBAL VILLAGE</b> <ul style="list-style-type: none"> <li>• Representation of race, genders and class are becoming internationally globalised.</li> <li>• Cultures are merging as they clash and evolve.</li> <li>• Regional cultural identity is 'Americanised'.</li> </ul>	<b>Laura Mulvey THE MALE GAZE</b> <ul style="list-style-type: none"> <li>• Audience have to view characters from the heterosexual male perspective.</li> <li>• The camera lingers on the curves of the female body (from the toes up).</li> <li>• Relegates status of women as objects. Female must experience the narrative via identification with the male.</li> </ul>	<b>The Frankfurt School HYPODERMIC NEEDLE</b> <ul style="list-style-type: none"> <li>• Also called the 'magic bullet theory' - assumes the audience is a gaseous entity.</li> <li>• Media based intended message is directly received and wholly accepted by the receiver.</li> <li>• Messages 'injected'.</li> </ul>	<b>Paul Lazarsfeld 2 STEP FLOW</b> <ul style="list-style-type: none"> <li>• Like the hypodermic Needle model (aimed at a gaseous audience) only a intermediary is introduced.</li> <li>• Opinion leaders: The individuals with the most access and understanding of the media influence and influence between message and audience.</li> </ul>	<b>Abraham Maslow HIERARCHY OF NEEDS</b> <ul style="list-style-type: none"> <li>• A basic model of human motivation - why anyone does or needs anything: <ul style="list-style-type: none"> <li>• Physiological Needs</li> <li>• Safety Needs</li> <li>• Love / Belonging Needs</li> <li>• Esteem Needs</li> <li>• Self-Actualisation Needs</li> </ul> </li> </ul>	<b>David Hesmondhalgh CULTURAL INDUSTRIES</b> <ul style="list-style-type: none"> <li>• Cultural industries minimise risk &amp; maximise audience through vert. &amp; horiz. integration &amp; formatting of products.</li> <li>• Conglomerates operate across many industries.</li> <li>• Potential of internet contained by incorporation into a large profit oriented set of cultural industries.</li> </ul>
<b>Roland Barthes CODES</b> <ul style="list-style-type: none"> <li>• 5 codes that describe the meaning of a text: <ul style="list-style-type: none"> <li>• Hermeneutic / Enigma codes</li> <li>• Symbolic Codes</li> <li>• Pictorial / Action Codes</li> <li>• Cultural / Referential Codes</li> </ul> </li> </ul>	<b>Ferdinand de Saussure SIGNIFICATION</b> <ul style="list-style-type: none"> <li>• The cornerstone of Semiotics - any sign is made up of two basic concepts: <ul style="list-style-type: none"> <li>• Signifier: The simple form of the sign (photo, word, gesture, etc.)</li> <li>• Signified: The signifier meaning or mental concept associated with it (Object = beauty, romance, clarity, etc.)</li> </ul> </li> </ul>	<b>Charles Peirce 3 SIGN TYPES</b> <ul style="list-style-type: none"> <li>• Icon: A connection to what is being represented (smoke = index of fire).</li> <li>• Index: A connection to what is being signified.</li> <li>• Symbol: No resemblance between the signifier and the signified - connection needs to be culturally learned (like language).</li> </ul>	<b>Manuel Alvarado RACIAL STEREOTYPES THEORY</b> <ul style="list-style-type: none"> <li>• 4 types of representation of the black community within Western media: <ul style="list-style-type: none"> <li>• The Exotic</li> <li>• The Dangerous</li> <li>• The Pitied</li> <li>• The Humorous</li> </ul> </li> </ul>	<b>Tessa Perkins STEREOTYPE THEORY</b> <ul style="list-style-type: none"> <li>• Challenging stereotype assumptions (4): <ul style="list-style-type: none"> <li>• Stereotypes are not always negative</li> <li>• They are not always about minority groups</li> <li>• They can be held about one's own group</li> <li>• They are not rigid or unchanging</li> <li>• They are not always false</li> </ul> </li> </ul>	<b>Young &amp; Rubicam 4 CONSUMERS (4Cs)</b> <ul style="list-style-type: none"> <li>• Mainstreamers</li> <li>• Aspirers</li> <li>• Succeeders</li> <li>• Reformers</li> <li>• Stragglers</li> <li>• Resigned</li> </ul>	<b>Channel 4 UK TRIBES</b> <ul style="list-style-type: none"> <li>• Mainstream</li> <li>• Alternative</li> <li>• Urban</li> <li>• Aspirant</li> <li>• Leading Edge</li> </ul>	<b>Blumber &amp; Katz USES &amp; GRATIFICATIONS</b> <ul style="list-style-type: none"> <li>• Assumes the audience is active and consumes media for 4 different purposes and functions: <ul style="list-style-type: none"> <li>• Diversion &amp; Escapism</li> <li>• Surveillance</li> <li>• Personal Identity</li> <li>• Personal Relationships</li> </ul> </li> </ul>	<b>INTEGRATION</b> <ul style="list-style-type: none"> <li>• Horizontal Integration: The expansion of an industry at the same level of the supply chain. Can lead to a monopoly.</li> <li>• Vertical Integration: The expansion of an industry across multiple or all levels of supply and distribution of a product.</li> </ul>	
EXTRA	EXTRA	EXTRA	EXTRA	EXTRA	EXTRA	EXTRA	EXTRA		

**Course:** CN2001 Foundations of Contemporary Media

**Task:** Come up with the Midterm Essay topic early in the term

**Challenges:** Lost in the many possible topics, late start, back and forth, frustration

**Meeting the Challenges:** Get students to collaborate in finding an appropriate topic for their essay, through an interactive workshop.

# Process of Workshop

- **Instructions** in preparation for workshop
- **Workshop** during one class hour
  - Review of **instructions**
  - Work in **groups** of 2-3 students
  - Individual submissions on **padlet**
  - **Discussion** of individual posts
- **Topic proposal** in a week
- Instructor **approval**

## Share with your colleagues



Critically evaluate the idea that your colleague proposes.

Ask questions, and help them clarify their topic.

Review sources and discuss examples.



# Results (2 sections)

- 32 Students, 30 submissions, 14 likes
- The activity was considered ‘helpful’, ‘effective’, ‘engaging’, ‘empowering’ and ‘motivating’ by the students, due to its collaborative nature.
- Supervision of groups allowed clarifications **during** the workshop.
- Feedback was provided **openly** (not only individually).
- Students **started** working on their assignment weeks before it is due.

The screenshot displays a grid of 20 student submissions for the 'CN2001 A1 Essay Topics' assignment. Each submission card includes the student's name, a title, a preview of the text, and engagement metrics such as likes and comments. The submissions cover a wide range of topics related to social media, technology, and communication.

**Submission 1:** Anonymous, 'The Role of Endless Content in Social Media', 1 like, 0 comments.

**Submission 2:** Christina Kaidantzi, 'Cyberbullying and addiction to social media', 0 likes, 0 comments.

**Submission 3:** Antonia Katsou, 'The topic I chose for my assignment is, "Is what we do on TikTok worth the challenges, "Trends and memes contribute to our understanding of cultural dynamics and the spread of ideas within social media?"', 0 likes, 0 comments.

**Submission 4:** Kefalogrami Maria, 'The effect of social media on the young generation of women's view on idealistic beauty standards.', 0 likes, 0 comments.

**Submission 5:** Chrisos Stamatoulas, 'Nazis Propaganda', 0 likes, 0 comments.

**Submission 6:** 2 step flow model of media influence, 0 likes, 0 comments.

**Submission 7:** TikiTok Propaganda / Fast politics, 0 likes, 0 comments.

**Submission 8:** Media and Perception: How media has moved the perception of Sub-Saharan Africa, 0 likes, 0 comments.

**Submission 9:** Erika Pantelouskou, 'Topic: The role of media to the rise of cultural Marxism', 0 likes, 0 comments.

**Submission 10:** 'From Screen to Stage: The Impact of Mass Media in Hotel Revenue Maximization', 0 likes, 0 comments.

**Submission 11:** 'The effects that social media has on girls and their body image -Nefeli Paschalidou', 0 likes, 0 comments.

**Submission 12:** 'How fashion is revitalizing its being influenced by them. (Apostolis Pontikas)', 0 likes, 0 comments.

**Submission 13:** 'Migrants and Refugees racism through the Greek media -Ioanna Smyrliaki', 0 likes, 0 comments.

**Submission 14:** 'Social Media Leading to Crimes -New Crimes committed because of social media', 0 likes, 0 comments.

**Submission 15:** 'Parasocial Interaction: How TikTok influencers affect young adults.', 0 likes, 0 comments.

**Submission 16:** 'Narcissizing dysfunction in mass media, past and present: A cost-benefit analysis of a political climate in mass connection', 0 likes, 0 comments.

**Submission 17:** 'The impact of social media on the young generation of women's view on idealistic beauty standards.', 0 likes, 0 comments.

**Submission 18:** 'The right to be forgotten with the rapid evolution of technology media gained the ability to violate people's lives. Especially when the individual is an interesting one not to be discussed. "The right to be forgotten" has been created to protect people's privacy by removing the internet searches about them.', 0 likes, 0 comments.

**Submission 19:** 'Instagram: An Innovative Communication Platform', 0 likes, 0 comments.

**Submission 20:** 'Essay Topic - Media & Censorship', 0 likes, 0 comments.

# Reflection & Considerations

- How to pair / team up students  
(diverse skills/needs/knowledge)
- Non-participating students
- Planning the required time
- Possibility of continuing collaboration  
at later stages of assignment
- Transferability to online classrooms
- Peer evaluation
- Allowing time for reflection  
(and feedback)





**Thank you!**